

Fashions from Paris



AND NOW IT IS THE COAT BASQUE.

P

At the moment the coat-tail basque is the newest thing in fashion's world. Both day and evening gowns show this out. It is suggestive of the Directoire styles of long ago, which enjoyed a revival once before, I believe some time in the eighties.

The Parisian dressmaker is at present making the most of the liking for red. A stunning coat is made of a dull but rich shade of red. The back is laid in pleats, after the manner shown in the sketch. This coat tops a skirt of blue-black cloth, and makes one of the loveliest costumes for the holiday season.

The narrow tails, about six inches long, are the most popular, though the broad pleated tail is very stylish and, I fancy, destined to lead, as it is more graceful and less stiff than the smaller tails.

An evening gown of white satin is made with a coat that opens over a vest of draped mousseline de soie. The coat is trimmed with gold lace and big paste buttons. The corsage is cut round and very low, and the skirt so shaped that it falls in a number of graceful folds.

A stylish little gown, suitable for street wear, is the work of one of the leading tailors. This is made of zebeline cloth, a dark shade of blue, and is trimmed with folds of red velvet. The basque has the narrow tails.

A very rich gown is fashioned after the design of the one shown in the upper sketch, which has the little red coat. This richer gown has a coat of mauve cloth and a skirt of mauve velvet. The gown was made for an American woman of tall and graceful figure, and when she wears it in Washington later in the season it will, no doubt, be much admired. The wide girle of the velvet

forms a pretty and graceful effect about the waist.

Though only a few are to be seen so far, there is a jacket of brocade trimmed with wide collar and cuffs of lace, that I am sure is bound to have a vogue. One such will be worn with a flowing skirt of black panne. These coats will have the square pleated tails at the back, and have undersleeves of lace. The brocade jacket comes under the head of Louis XIII styles, and the fashions of that period appear to be the favorite ones in Paris this winter.

Lace collars, of considerable width, are greatly in demand. Once upon a time—in the days of Louis XIII—both men and women wore such collars. Now one finds them with both high-necked and low-necked gowns. Often the neck is cut down round and finished with the wide collar; just as the little Princess are pictured wearing their collars. Many of the collars are so deep that they fall over the shoulders and almost down to the elbows. The narrow vandyked collars are also worn, these pointed laces turning over the tops of high stocks.

At a recent afternoon tea some of the smartest gowns of the season were seen. There were several very attractive black costumes variously touched with white. Perhaps one of the most stylish was of black broadcloth with stitched bands of white cloth. Another black broadcloth had collar and revers of ermine. There were strappings, on both the bodice and skirt, of the black cloth stitched, with just the merest speck of white cloth peeping out at their edges. On the straps were tiny gold buttons.

There is some favor being shown Russian styles as well as those of characteristic Frenchness. Long redingotes, made entirely of sable, if one can afford it, or trimmed with broad and heavy bands of sable, are wonderfully fetching. A gown of rich brown cloth with bands of sable on the skirt and a bolero of sable worn over the bodice, was accompanied by a big cart-wheel hat of sable, with a big bunch of pink roses just on the tip of the brim at the front, the green foliage trailing off on the brim at each side. There were puffs of rich, yellow lace about the wrists, and altogether this gown was most picturesque and delightful to look upon on a winter's day. The pink roses lent just such freshness as a heavy costume of cloth and fur is all the better for.

Zebeline is a material that fills a needed place, consequently its popularity was assured from the moment of its appearance early this winter. It is a soft and beautiful material with a satin finish. It makes up nicely into tailored costumes and is not as heavy as cloth. Parisian visiting costumes are especially handsome of this stuff with velvet and fur trimmings. As an example of such gowns one of a light shade of fawn zebeline may be chosen. This has a long redingote, which is caught up at one side to show a velvet petticoat beneath. The other side hangs straight, and at the back the drapery is caught up by a large gold buckle. There are two shoulder berthas outlining a short yoke of white satin, embroidered in gold. The top one of these capes is of the fawn-colored velvet—to match the petticoat—and this is also embroidered in gold. The under cape is of turquoise blue velvet and shows only a little bit from under the top cape. The sleeves turn back with double cuffs of the brown and blue. Undersleeves of lace show in puffs about the wrists. The toque to go with this gown is of blue velvet, embroidered in gold, with a trim of sable fur and a tuft of cream lace.

Zebeline in various shades of blue is exquisite for gowns for quite young women. One is effectively made with touches of deep yellow panne velvet about the bodice and some heavy cream-trimmed lace. The skirt has rows of machine stitching in gold colored silk and there are little gold buttons on the corsage.

MARIE ARMSTRONG.

One of the Holiday Gowns Has a Fetching Red Coat With Pleated Tail.

HARMONY IN DRESS.

Why the Woman Who Always Wears Becoming Clothes Put Aside Picture Hats.

WRITTEN FOR THE SUNDAY REPUBLIC.

"The latest about myself, dear Helene! Well, the latest is that I have put aside picture hats and gone to wearing toques. I fancy I can hear you say 'nonsense,' and if I were nearer you that you would drop into your favorite little talk about a 'woman is only as old as she looks.' Just so, my dear; just so. That I may not look old is the very reason I have put aside hats with wide brims. Wide brims cast shadows and make a face that is not all round and youthful look wan."

This is an extract from a woman's letter. You may readily guess that she is a sensible woman. A few years ago this woman wore the most fetching of picture hats and looked as pretty in them as one of the daintiest figures of some old portrait. Her leaving off the wide-brimmed hat was gradual. She did not immediately jump into the smaller hat of toque style. Therefore, the change was not noticeable. One only noticed that this woman looked well in the hats she wore from day to day, and that was all there was about it. That she had come to a place where she felt the change was necessary no one would ever have guessed, though had she kept on wearing the large hats no doubt in a little time folks would have said: "What a pity it is that a woman of such good sense in other things will dress so unbecomingly."

There is something positively pathetic about the clinging to clothes that are youthful when one has passed the dividing line between youth and age!

It is not that one must put aside colors and don somber hues. In fact, a bit of pink looks well tucked into the bonnet of the quite elderly, and recently I saw a matron who is a grandmother wearing an evening gown of pink. But this gown was not of the fluffy, girlish sort. Neither was it of the vivid pink that sweet sixteen may wear so happily. The gown was of a heavy, satiny stuff, and of a faint and unobtrusive shade. Under night it was immensely becoming. Lavender would have paled out and gray would have made her white skin look sallow. The pink threw a bounding glow, and nobody would have thought of calling this gown too youthful for the wearer.

Harmony in dress is always possible, even for the woman of most limited means. This does not mean any more harmony as to colors that are combined than it does to



Showing the Smart Coat Back of the New Basque.

the fitness of the garment to the age of the wearer.

And there is another thing that a woman should always bear in mind as regards dressing, and that is to put on her clothes properly. Careless dressing may—though it seldom does—answer very well for the pretty girl who is graceful and attractive enough to wear anything she pleases and in any way that pleases her, though dowdiness is seldom attractive in any one. If it is only the putting on of a ribbon it is worth one's while to put this on right. Indeed, it is just the arrangement of the small belongings of dress that proclaims one's natural tendency to neatness or dowdiness, and these little "fixings," too, are just what give style many a time to a costume.

Here is a fact that frequently provokes the critical and careful woman to indulge in gossip. The other day I heard two very charming women discussing it as it applied to one of their women friends who has recently gone to housekeeping in a nest of a home at the edge of town. Said matron No. 1, "It is such a pity that Clara does not take more pains to look neat about the house. Why, the other morning when I ran in there at breakfast time she had on the dowdiest old wrapper and the straps of her slippers were unfastened, and I am certain she had not combed the tangles out of her hair. She looked a perfect fright, my dear."

And matron No. 2 replied: "I think Clara is making a big mistake. It isn't enough to look pretty after lamp-light. While she may have been as dowdy as she pleased before she married, I do not think it wise for her to let Charlie know this. You know, he is one of the nearest men in the world, and his mother and sisters are always the pink of daintiness at any hour of the day."

And so on, and so on, the gossip ran. It was not unkind, and I could not help but wish that the Clara who furnished the topic was somewhere about to hear it. I am certain it would have been a fortunate thing for her to have listened to it all.

The general harmony of life is helped out by a harmony in dress. The eye is pleased by color, and daintiness is always refreshing. To begin the day in a wrapper or sacque which, to be real honest, is not spotlessly clean, means to begin the day wrong. An ill temper goes so well with dowdy clothes, while freshness and daintiness inspire one to cheerfulness. As a matter of fact, all of us live up to our clothes, more or less. Even a tiny girl will put on her party manners with her party frock.

It is a mistake for Clara, who may have had her breakfast in bed at 10 o'clock before she married, to sit opposite now to her husband at the breakfast table in an unbecoming wrapper and a tousled coiffure. A man never finds his ideal woman in a dowdy woman—at least, not after marriage.

MARGARET HANNIS.

Modish Gloves.

C

ASTOR beaver gloves find a very large sale this autumn. Also English gloves of dressed kid with pique-stitched seams with heavy lines on the back in black or a darker shade of the glove. Fine suede-lined cashmere gloves have extra long Jersey wrists, which cling closely to the arm and fit perfectly. These are sold in all the street shades and in fast black, and because of their usefulness and dainty make grow more popular each year for cold-weather wear, being selected and worn during the entire winter, in lieu of any other glove, by a large class of women. They wear excellently, and they are suitable for any but dress occasions. In addition, for winter rides, sleighing, etc., are Russian gloves with fur tops, ladies' lined silk gloves in dark colors, heavy knit mittens of saddle silk, Saxony styles with fancy tops, and heavy dog-skin gloves, fur-lined and finished with gauntlet tops.

So many of the fashionable balls are given on opera nights that society women now make a point of going first to the opera, and in consequence, each season the toilets grow more and more elaborate, observes the writer of a New York fashion letter. The background of the opera boxes are particularly well adapted to throw out in bold relief delicate pastel colors, brocades, and other rich materials, and the present artistic style of half-dressing and the great number of jewels worn add greatly to the brilliancy of the scene. In the boxes full dress will prevail all winter, and in the orchestra stalls also there will be many low-cut gowns, with an absence elsewhere of any sort of large hat, even the so-called bonnets being minute, fragile things. Spangled and jeweled strings, with an aigrette, high, stylish Spanish combs holding a half-wreath of damask roses, tiny, cap-like bebe shapes, studded with rhinestones, with one soft, nodding plume rising from a cockade of white lace, are included among the head-coverings. Pale-blue, pale pink, black, white and ruby-red velvet ribbons are formed into curiously-tied bows intermixed with gold or silver ornaments, laces, pompons, jeweled slides, etc. With a handsome high waist, these little bonnet effects are considered suitable for general wear at the opera, but the most sensible and fashionable method is to arrange the hair in some pretty, becoming fashion, and omit any sort of headwear whatever; and undeniably it adds greatly to the elegant and picturesque effect of the house to have the women all with uncovered heads. It is superfluous to mention, also, the comfort and relief it affords to an entire audience desiring a free, unobstructed view of the stage.

HIS DISTINCTION.

AN eccentric and grandiloquent old Englishman was always ready with an answer when his long-suffering wife begged permission to mend holes and otherwise repair the ravages which time made upon his garments.

"A hole, madam," he would say, with haughty decision, "is but the accident of a day. A darn, on the contrary, is premeditated poverty."



The Coat Style Is Effectively and Gracefully Used in an Evening Gown of White Satin Trimmed in Gold Lace.